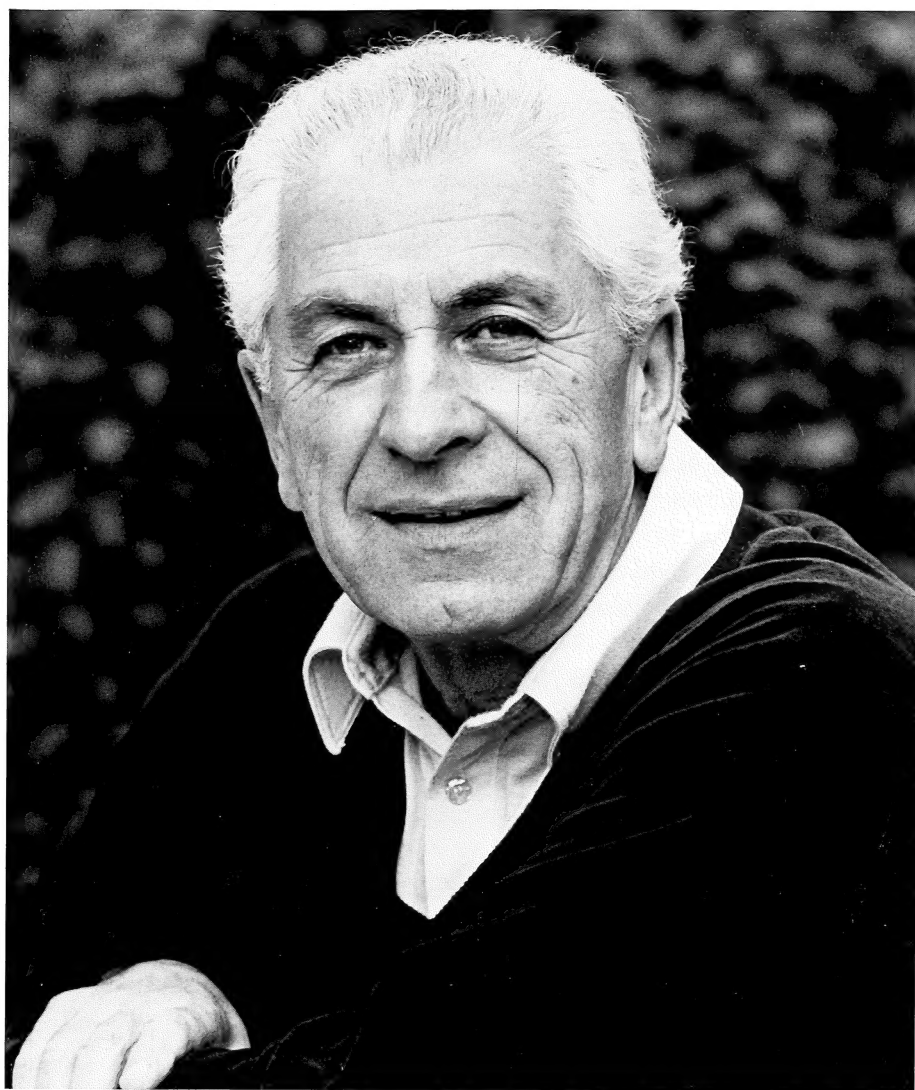
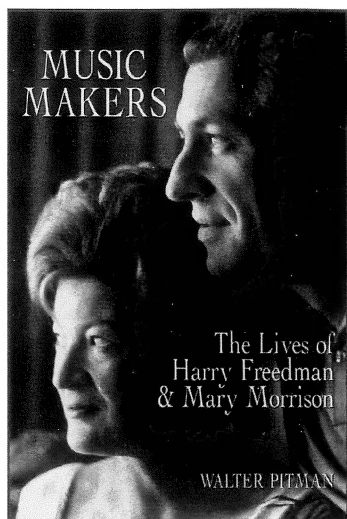


Celebrating Harry
A Musical Tribute to Harry Freedman



Friday, January 20, 2006 – 7:30pm
Glenn Gould Studio
Canadian Broadcast Centre



HARRY FREEDMAN

AN APPRECIATION

by Walter Pitman

Larry Lake, the host of CBC's "Two New Hours", a weekly radio program devoted to contemporary classical music, called Harry Freedman "a great composer". Harry has also been referred to as this nation's "most Canadian composer". Ironically, Harry was not born in this country. He was born in Poland, where he lived until the age of three when his parents immigrated to Medicine Hat, Alberta.

Harry has given us a vast array of over 200 compositions ranging from solo voice to choir, from full orchestral symphonies to string, wind and brass ensembles, from theatre to dance stage and from film to television programs.

His works have been performed across Canada and around the world. Much of his music celebrates the breadth and magnificence of the Canadian landscape, a musical analogue to Canada's visual artists. As well, Harry has written compositions celebrating such famous Canadians as Terry Fox, Margaret Laurence, Harold Town and fellow composer Harry Somers.

Harry's love of Canada was intense and purposeful. He spent his formative years in Medicine Hat where he observed the condition of native peoples, and he resolved to devote time and energy to furthering social justice for Canada's First Nations. Winnipeg was home for his teenage years during the Great Depression. Harry never forgot the pain and suffering that economic dislocation brings to innocent people, including members of his own family, and he has actively supported agencies concerned with poverty in Canada and elsewhere.

He was also an ardent critic of the flawed Canadian electoral system, which is not based on representation by population. Over time, Fair Vote Canada came to represent his views. Always protective and proud of the uniqueness of Canadian culture, Harry steadfastly rejected the incursion of any American influence that would weaken our multicultural values.

Not content to confine his beliefs to Canada alone, Harry maintained an international focus as well. He lobbied federal ministers to give strong support for the United Nations, believing that it is society's best chance to provide for a peaceful world where social justice prevails.

Harry was also dedicated to using music in an education forum to promote his vision of society. In the 60s and 70s he spent many months each year teaching in the elementary and secondary classrooms of Ontario. His 25 years as the Toronto Symphony's English Horn virtuoso coupled with his faith in young people gave him a unique perspective. As an impassioned communicator, he was able to pass on his love of music by teaching children how to listen, hear, play and create music. Harry never lost faith in the natural inquisitiveness of youth. Curiosity provides an appreciation of music as a universal language and strategy to shape the world.

On a personal level, Harry was always very proud of the accomplishments of Mary Morrison, his spouse of 54 years. Mary was a glorious soprano who dominated Canada's concert and opera stages, including performances for radio and television. Indeed, some of his most popular works were written specifically for Mary's voice. His legacy continues through one of his three daughters. Harry has written several works for Lori Freedman, an internationally acclaimed creative musician (bass clarinet) in her own right.

These artistic, educational, political and personal roots were the context that anchored Harry's 60 year career. In all his musical endeavours, Harry was a composer guided by the belief that all cultures should espouse the finest aspirations of all people. Canadians are fortunate that Harry left such a wealth of musical expression. Whether one listens to "Tableau", "Tangents", "Touchings", "Rose Latulippe", "Oiseau Exotiques" or the haunting call of the loon in "Keewaydin", Canadians now and in the future will experience Harry's sense of national community and heritage.

Harry Freedman received many honours. He is an Officer of the Order of Canada, he received a Canadian Film Award in 1970, and was proclaimed Composer of the Year by the Canadian Music Council in 1979. He will be most remembered, however, for his intense convictions framed by a free-spirited laugh and a radiant smile. Harry Freedman is and forever will be a piece of the Canadian mosaic and a part of everyone who experienced him.

**Walter Pitman's recently published
"Music Makers - The Lives of Harry Freedman & Mary Morrison"
(Dundurn Press) is available for sale this evening in the lobby.**

Celebrating Harry

A Musical Tribute to Harry Freedman

In memory of Harry Freedman

Harry was a friend to us all, always there with his wit and his warmth. Harry was special - in fact, he was the most charming, lovable and fun-loving composer one could have imagined. He was a breath of fresh air in a field that takes itself often all too seriously. He was always working on several commissions, but somehow managed to be a "regular" at concerts, seldom missing a party or a good time. Harry simply loved life.

He was, as he often said himself, Canada's first full-time composer. One of the pioneering generation who actually made a living from the proceeds of his art, he was living proof that it could be done. Harry knew what he liked - always a critical voice among us - taking nothing at face value. He could intuit why something did not feel right, bringing a voice of reason, balance and experience to a discussion.

Harry Freedman was a truly remarkable artist and through his music has made a significant contribution to Canada and the world.

We will all miss him plenty.

Producing Partners

Karen Freedman

David Jaeger - CBC Radio, Executive Producer Two New Hours

Lawrence Cherney - Soundstreams Canada, Founding Artistic Director

Adriana Kraevska - Soundstreams Canada, Production Coordinator

Elisabeth Bihl - Canadian Music Centre, Executive Director

Steven Foster - Canadian Music Centre, Event Marketing & Administration

Mike Carroll - CBC Glenn Gould Studio, General Manager

Performers

Aeolian Winds

Dianne Aitken

Robert Aitken

David Braid

Lawrence Cherney

Lori Freedman

Barbara Hannigan

Dave McMurdo

Phil Nimmons

Esprit Orchestra, Alex Pauk

Elmer Iseler Singers, Lydia Adams, Jessie Iseler

Toronto Children's Chorus, Jean Ashworth Bartle, Heather Wood

Speakers / Hosts

Shelagh Rogers

Brian MacDonald

Max Ferguson

Larry Lake

Walter Pitman

Mary Morrison

Celebrating Harry

A Musical Tribute to Harry Freedman

Shelagh Rogers, **Host**

Keewaydin

Toronto Children's Chorus

Jean Ashworth Bartle, *conductor*

Speaker: Brian MacDonald, O.C.

Spiritually Motivated by His Memory...

Nimmons 'n' Braid

Phil Nimmons, *clarinet*

David Braid, *piano*

Pan

Barbara Hannigan, *soprano*

Robert Aitken, *flute*

Linda Ippolito, *piano*

Speaker: Max Ferguson, O.C.

Pastorale

Elmer Iseler Singers

Lydia Adams, *conductor*

Lawrence Cherney, *english horn*

~ INTERMISSION ~

Green is for the Blues Dave McMurdo Jazz Group

Speaker: Larry Lake

Images (*string version*) Esprit Orchestra

Alex Pauk, *conductor*

Speaker: Walter Pitman, O.C.

Quintette: for winds

Aeolian Winds

Third Movement

Fiona Wilkinson, *flute*

Ian Franklin, *oboe*

Peter Shackleton, *clarinet*

David Haward, *bassoon*

Derek Conrod, *horn*

Speaker: Mary Morrison, O.C.

Little Girl Blew

Lori Freedman, *bass clarinet*

All Opus

Toccata

Barbara Hannigan, *soprano*

Dianne Aitken, *flute*

PROGRAMME NOTES

KEEWAYDIN (1972)

Notes from the Toronto Children's Chorus 1985 Fall Concert

Keewaydin was commissioned for the Bishop Strachan Choir in 1972. Its purpose is to prepare young people for contemporary musical experiences by stressing intervals and interval relationships rather than notes of a scale. It is, in this respect, an ear training piece, requiring as it does the development of a fair degree of pitch memory, as well as the ability to sing any interval.

In Harry's Own Words...

Probably as close as I will ever come to the Hit Parade, this piece is in constant demand wherever the Toronto Children's Chorus performs. Its text is taken from the map of Ontario – Indian place names from the Cree and Ojibwa nations. I have no idea what any of the names mean. I chose them purely on the basis of sound. The bird call toward the end is that of the Northern loon, a bird whose evocative cries are synonymous with the lakes of Canada.

HARRY AND PHIL

...excerpt from Harry's "Reflections on A Friendship" included in the liner notes to Phil Nimmons' Portrait recording.

It was a quiet beginning to what became a very close friendship - but it didn't remain quiet very long. Two things changed all that. The first was our mutual interest in jazz. That in itself set us apart from almost all our class-mates. The other thing was Phil's insane sense of humour. It wasn't long before I recognized that spending some down time with Phil was like being in a Marx Brothers movie or like bringing to life one of Alice's episodes in *Wonderland* or *Through the Looking Glass*.

So naturally when Phil and Noreen were married I was their best man; and to return the favour, when I married Mary, Phil was my best man. But that's not all, Mary was already one of the big stars of the Conservatory so I certainly knew who she was, but I had never met her socially until one night when four of us went dancing at the Palais Royale—only Mary went as Phil's date! You think this might be a serious case of serendipity.

Well, after Phil and Noreen were married they found a flat which consisted of the entire third floor of a huge house in Rosedale. Even in those days Rosedale rents were a little too steep for a couple of struggling students. So since the flat had two bedrooms, they asked me if I would like to share the flat with them. Would I? I would and did - for several years, in fact, until Mary and I were married. What I remember about that period was the laughter. Always, always there was laughter...and music.

PAN (1972)

CBC Radio introduction to broadcast of performance given at the CBC Winter Festival in December 1974 (Eaton Auditorium)

It would be logical to assume that since it uses flute voice and piano that its going to be another evocation of the goat god, like Debussy's *Syrinx* – logical perhaps but incorrect. Freedman must have known that everyone would have jump to that conclusion so he uses the term as a pun. His 'pan' is the Greek prefix which means 'all' – like pan-american, or panorama, or pantheon. The piece contains among other things elements of jazz, Latin American music, blues and flamenco. There's no real text but the singer strings together a fascinating combination of North American Indian names that are found attached to towns, rivers and lakes in Ontario.

Its hard for me to believe that Freedman is already 53, I remember him as one of the young Turks John Weinzwieg was teaching after the war. He began with the twelve-tone technique under Weinzwieg, like most of the pupils, but abandoned it for reasons which he explained this way – “the obvious and immediate advantage of the system, namely the built-in discipline was in my case counterbalanced by several disadvantages, chiefly a feeling that the creation and manipulation of the tone row drew too much of my attention to notes and not enough to music resulting in a feeling of the tail wagging the dog, of being written rather than writing. I don't intend the foregoing to be a condemnation of the twelve-tone system, generally, but only the reasons for its inadequacy for my own purposes, whatever they may be.”

Bartok fascinated Freedman and his studies with Ernst Krenek also left a deep impression on him but mainly Freedman worked out his own salvation and his idiom has remained very personal.

PASTORALE (1977)

Liner notes from Ovation – Volume 1 (CBC Records)

Pastorale was written in 1977 on a commission from the Department of Music of the University of Prince Edward Island. The title reflects the nature of the music, with its use of a solo English Horn.

“It’s in one movement”, writes Freedman, “and uses a text I made up myself, in a language that has no meaning. I don’t like texts; I find that you can’t clearly hear or understand words when they are sung by a chorus, so why bother to set words? So I used my own ‘words’, like ‘Tadichka’, ‘Weondahsay’, and ‘Kawiasash’. Many of them are similar to words in the Ojibway language, place names in Ontario, which I used for texts in *Keewaydin*, *Pan*, and *Graphic II*. For *Pastorale*, some words, like ‘Kasagaminiss’ are retained in their original form, but I have no idea what it, or any of the words means. I just like the way they sound!”

GREEN IS FOR THE BLUES (1958)

Phil Nimmons’ reaction to hearing this piece on CBC Radio’s Two New Hours - Nov. 15, 2005

That’s amazing...I don’t remember that specifically, and we won’t go into why. I had forgot that we had done all those things with Harry. Its amazing...absolutely. Either Bill Evans or Miles Davis wrote a tune called *Blue and Green* which has become a jazz standard over the years and I think it was written after Harry’s piece. I don’t know who got the title wrong, whether it should be *Green and Blue* or *Blue and Green*. Also I find that such a typical treatment of Harry’s, thematically it really makes me think that’s Harry.

IMAGES (1958 – string orchestra / 1960 – full orchestra)

Notes by David Gardner

Ottawa Symphony Orchestra Programme, March 4, 1985

Harry took some time to realize that his destiny was to be music, not painting. As a student he wanted to create a series of paintings representing his interpretation of the styles of several composers and jazz musicians. Then, as music became his dominant art, he thought of the converse – music based on the styles of famous painters or paintings.

Images is the second of Freedman's compositions to pursue the relationship between music and painting. Originally written for string orchestra in 1958, and rescored for full orchestra in 1960, ***Images*** is a suite of three movements – each based on a particular Canadian painting: ***Blue Mountain*** (properly titled ***Lake and Mountains***) by Lawren Harris, ***Structure at Dusk*** by Kazuo Nakamura, and ***Landscape*** by Jean-Paul Riopelle. Freedman has stated that “he was not so much concerned with the content of the paintings as with their design – that is, in line, colour and mood”.

The first movement of ***Images*** is an aural translation of that cold majesty which permeates Harris' northern paintings. ***Lake and Mountains*** is dominated by dark brooding foothills, the upreach of mountains and vaulting clouds – which makes for a painting strong in line and cool colour that has long become part of the Canadian artistic psyche.

The middle movement is a shadowy scherzo: a night music of scurrying, shifting figures – a reflection of the dark interlocking lines that dart across the canvas, imprisoning the wonderful vibrant blues of Nakamura's painting.

The finale contains intense dissonance and sudden pianissimo contrasts surrounding a more lyrical central section. But it is the more powerful motifs that have the last word, ending ***Images*** with a defiant crescendo.

Images is one of the most played of Harry's compositions. In fact, it has found its way into that select canon of modern Canadian classics. It was first performed in its full-orchestral guise in 1960 by the Toronto Symphony Orchestra conducted by Walter Susskind.

QUINTETTE FOR WINDS (1962)

In Harry's Own Words...

This work was written in 1962, shortly after I completed my First Symphony. The work is an effort to get away from the “village band” sound of most works in this genre. The last movement is based on five short fragments of jazz – blues clichés, one might say. It is based largely on popular music: besides jazz and blues, the movement also features a Latin American section.

LITTLE GIRL BLEW (1988)

Lori Freedman speaking about the circumstances under which the piece was written on CBC Radio's Two New Hours – Nov. 15, 2005

I think he said “Hey Lor...I have a piece that maybe you'll like”. I think I was going through a period where I wasn't liking very much contemporary music. And then he came to Winnipeg, where I was living at the time. I remember I have a photo of him actually showing me the score once we'd scribbled all over it because there were some change to be made. I know that I didn't commission him to write it...I think that he wrote it out of the blue and gave it to me.

ALL OPUS

This work is an improvisation for bass clarinet - a 5 minute musical expression incorporating the present moment and everything that came before.

TOCATA (1968)

Liner notes from Ovation – Volume 1 (CBC Records)

Toccata for Voice and Flute was written in 1968 for the Lyric Arts Trio, at the request of Harry Freedman's wife Mary Morrison.

“It may sound contradictory,” says the composer “to write a piece ‘for voice and flute’ for a trio. The reason is that the Lyric Arts Trio's programs always included duets and solos as well as trios. In this toccata, the singer uses syllables and vocal exercises instead of words.

“There are no particular difficulties in it, at least for the soprano who has gone beyond Puccini, but musically it is full of tricks. In addition to the pleasure it gave me to write it, my greatest satisfaction lies in the fact that every time it is performed, it gets a positive reaction from the public. I think it is, in the strictest sense of the word, a piece for the audience.”

In Harry's Own Words...

When the Lyric Arts Trio asked me to contribute something for a concert marking the opening of a new gallery in Toronto, I responded with *Toccata*. After its first performance, one of the city's major critics wrote, “...with this piece, Mr. Freedman has established himself as the foremost composer in Canada of non-serious music.” I took it as a compliment.

BIOGRAPHIES



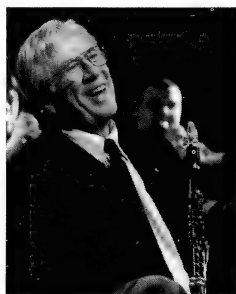
TORONTO CHILDREN'S CHORUS (TCC)

Founded in 1978 by **Jean Ashworth Bartle**, the TCC has become recognized as one of the world's leading choral ensembles for children. A second TCC generation has now embarked on this exceptional musical journey.

The choir walked onto the international stage in 1982, winning first prize at the International Eisteddfod in Wales. Other accolades include first place in the CBC competition, the Kathaumixw competition, and the Let the Peoples Sing competition. The TCC has performed at Carnegie Hall, Kennedy Center, Sydney Opera House and Royal Albert Hall and was Artist-in-Residence at festivals in Italy and Australia.

The TCC has toured Great Britain, France, Holland, Belgium, Italy, Germany, Australia, New Zealand, Russia, Finland, South Africa, and the US. In 2003, the TCC participated in Newfoundland's Festival 500 and in 2004, they returned to England, to record Mahler's *Symphony No. 8* with Sir Simon Rattle. This CD received critical acclaim and was *Gramophone Music Magazine's* Record of the Month in April 2005.

The TCC has commissioned over 20 Canadian works and has performed under the baton of such conductors as Sir Andrew Davis, Charles Dutoit, Helmuth Rilling, Jukka-Pekka Saraste, and Sir David Willcocks.



PHIL NIMMONS

Phil is a legend in his own time and unique in Canada as a performer, composer, educator, clinician and Artistic Director of music programs. He is a multimedia composer of over 400 original-contemporary classical and jazz compositions written for stage, television, radio, theatre and film, in addition to hundreds of jazz orchestrations.

Phil earned a scholarship to study at Julliard and later studied composition at the Royal Conservatory. Phil is a founding member of the Canadian League of Composers.

He was the first artistic director of many summer jazz programs and influenced the inauguration of jazz studies at the University of Toronto where he has taught for over 30 years. His bands, *Nimmons 'N' Nine* and *Nimmons 'N' Nine Plus Six* performed on radio and television, and toured extensively. Currently Phil performs and records with *The Phil Nimmons Quartet*.

He was the first recipient of the Toronto Arts Award for Creative Excellence in Music, the first Juno Award recipient for Jazz and a multiple recipient of The Jazz Report's Clarinetist of the Year Award. He was made both an Officer of the Order of Ontario and Canada and in 2001 he was inducted into the Jazz Educator's Hall of Fame. Phil received SOCAN's Lifetime Achievement Award in November 2005.



DAVID BRAID

Juno award-winning **David Braid** has been touted as one of the most gifted young pianists and composers in Canada. At thirty years of age, he has released four albums as a leader of The David Braid Sextet, The Murley-Braid Quartet, and Nimmons 'n' Braid, and appears on twelve albums as a sideman.

Braid has performed across Europe, Asia and Australia, and recently toured China, Korea, and Japan with the Darren Sigesmund Quintet.

Braid's recording VIVID, was named "Traditional Jazz Album of the Year" at the 2005 Juno Awards. He appeared with the Winnipeg Symphony in 2005 to debut his first orchestral composition, named *Piece for Orchestra and Jazz Piano*. Braid is currently composing a program for jazz sextet and chamber orchestra during his present residency at the Banff Centre for the Arts.

Aside from performing and composing, Braid has been on faculty at University of Toronto since 2003.



BARBARA HANNIGAN

Nova Scotian soprano **Barbara Hannigan** received her Bachelor of Music and Master of Music degrees from the University of Toronto where she studied with Mary Morrison. Further studies took place at the Banff Centre for the Arts and the Royal Conservatory of The Hague where she studied with Meinard Kraak.

She has sung the premieres of Andriessen's *Writing to Vermeer* (Saskia), van de Putte's *Wet Snow* (Liza) and the solo opera *ONE* by Michel van der Aa. In the coming seasons she will sing Rob Zuidam's *Rage d'Amours* at the Netherlands Opera, the world premieres of Gerald Barry's *The Bitter Tears of Petra von Kant* at the English National Opera, and of Michel van der Aa's *Afterlife* at the Netherlands Opera.

Other operatic roles include *The Rape of Lucretia* (Lucia), *Così fan tutte* (Despina), *Orfeo ed Eurydice* (Amore), the title role in Janacek's *The Cunning Little Vixen*, Mozart's *Bastien und Bastienne*, Armida in Handel's *Rinaldo* (Armida) and *Ariodante* (Dalinda).

She has performed with orchestras including the Toronto Symphony, Berlin Philharmonic, RSO Frankfurt, RSO Finland, l'Orchestre National de France, Holland's Radio Kamerorkest, Radio Philharmonic Orchestra, and Radio Symphony Orchestra, the SWR German Radio Orchestra, the Esprit Orchestra, and the Frankfurt Baroque Orchestra.



ROBERT AITKEN

World-renowned flutist, composer and conductor **Robert Aitken** has received the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having served as principal flute for the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to every corner of the globe.

He has more than 40 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Gilles Tremblay and Bruce Mather have dedicated works to him. In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA).

As a composer, he holds Bachelor and Masters degrees from the University of Toronto and his works are published by Universal Edition, Salabert, Ricordi and Peer Music.

Robert Aitken was founder and artistic director of Music Today, Music at Shawnigan and in 1971 co-founded New Music Concerts which he continues to direct today. In 2004, he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a position he held for 16 years.



LINDA IPPOLITO

Linda Ippolito is well-known to audiences as a soloist, vocal collaborator and duo pianist. She has performed in concert, on radio and television, throughout North America and Europe, appearing in recital and as a soloist with major orchestras, including the Toronto and Montreal Symphonies.

Linda has distinguished herself in competitions as a semi-finalist in the Montreal International, the Tchaikovsky International (Moscow), the Sydney International, winning first prizes in the Canadian Music Competitions (International Stepping Stones division), the Montreal Symphony Orchestra Competition, among others.

She is now sought after as a vocal accompanist, collaborating with such artists as the late Victor Braun, Adrienne Pieczonka, Gary and John Relyea, and Barbara Hannigan, among others.

Linda attended the Royal Conservatory of Music, the Juilliard School of Music, Mannes College of Music, and the University of Toronto. Ms. Ippolito attended Osgoode Hall Law School from 1989 - 1992 and is now a partner at the law firm, Sheridan, Ippolito & Sacca.



ELMER ISELER SINGERS

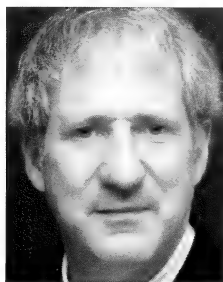
The **Elmer Iseler Singers** is one of Canada's foremost professional chamber choirs. This 20-voice choir, based in Toronto, has gained an enviable international reputation since its debut performance in 1979.

Now conducted by **Lydia Adams**, the group was founded by and nurtured under the direction of the late Dr. Elmer Iseler, the "Dean of Canadian Choral Conductors."

This celebrated choir has performed throughout North America as well as abroad. With repertoire spanning 500 years, the Elmer Iseler Singers are known for their beauty of tone and wide interpretive range.

The choir has commissioned and performed new works by such composers as R. Murray Schafer, Harry Somers, Louis Applebaum, Harry Freedman, Christos Hatzis, Ruth Watson Henderson and Eleanor Daley. The choir is frequently involved in radio and television broadcasts and a variety of recording projects.

The Elmer Iseler Singers have appeared at several national and international festivals. They are highly valued for their contributions to master classes and workshops for schools and community choirs. The Elmer Iseler Singers are the Professional Choir-in-Residence at the University of Toronto, Faculty of Music.



LAWRENCE CHERNEY

Lawrence Cherney is an internationally recognized oboist and has a reputation as one of the foremost interpreters of contemporary music. He has commissioned or premiered some 130 works from composers in Canada, the US and Europe.

He has performed extensively as oboe soloist and recitalist in Canada, the United States, throughout Europe and in Israel. He has appeared as guest artist with the CBC Vancouver Orchestra, the BBC Scottish Symphony Orchestra, the Manitoba Chamber Orchestra, the Quebec Symphony, I Musici de Montreal, the Amadeus Ensemble, the Orford String Quartet, the Colorado Quartet and the Elmer Iseler Singers, to name only a few.

He has recorded for several record labels and for most major European radio networks. His recordings have received three Juno nominations and have been prizewinners at the Rostrum competition of the European Broadcasting Union.

Lawrence is the Founding Artistic Director of Soundstreams Canada since 1982. In 1993, he was named the first recipient of the Chalmers National Music Award. He was named to the Order of Canada in 2003.



DAVE MCMURDO JAZZ GROUP

The players for tonight's performance were drawn from the larger **Dave McMurdo Jazz Orchestra**—arguably the country's leading large jazz ensemble.

Formed in 1988, the DMJO has gained acclaim both in Canada and abroad. They have embarked on successful tours to the United States and the former USSR, and since 1989 have completed numerous recording projects including the "Phil Nimmons Portrait" for Centrediscs. The Orchestra recently premiered a work by Phil Nimmons written specifically for the players of the orchestra at the International Association of Jazz Educators Conference in New York City.



AEOLIAN WINDS

The name "Aeolian" means "borne on the winds." Founded in 1989, this quintet has dazzled Canadian audiences through its extensive tours of the Maritimes, British Columbia, Alberta, and the Yukon. They were invited to Taiwan in 1998 to showcase Canadian repertoire at the "True North Festival".

Drawing on the players' experience, the Aeolian Winds ranks as one of Canada's leading chamber ensembles. Members include **Fiona Wilkinson** (flute), **Ian Franklin** (oboe), **Peter Shackleton** (clarinet), **David Haward** (bassoon) and **Derek Conrod** (horn). The quintet has appeared at festivals and concert series across Canada and is regularly featured on CBC Radio. They are committed to ongoing commissions of new works by a wide array of Canadian and international composers.

The Aeolian Winds has developed collaborations to expand upon its repertoire including associations with the Elmer Iseler Singers, the Penderecki and Claudelle String Quartets, vocalists Kevin McMillan, Brian MacIntosh and Laura Pudwell, poet Meryn Cadell and pianists Angela Cheng, Michael Injae Kim and Ronald Turini.

The quintet has released two recordings for the ebs label entitled *Pastels* and *Home Suite Home*, as well as *The Devil's Dictionary* for CBC Records.



ESPRIT ORCHESTRA

Formed in 1983 by Music Director and Conductor **Alex Pauk** to bring new music to Canadians and to champion new music by Canadian Composers, Esprit remains Canada's only full-sized orchestra devoted exclusively to new music.

Each season, Esprit commissions, performs and promotes Canadian composers through its own series. The series also features Canadian premieres of music by leading International composers.

All concerts are recorded by CBC Radio's Two New Hours, making the orchestra's music available to listeners worldwide. With CBC Records, Esprit has produced a selection of recordings of Canadian works.

The orchestra regularly records soundtracks for films by Rhombus Media. Award-winning Canadian film directors Larry Weinstein, Don McKellar, Jeremy Podeswa, Don McBrearty and Deepa Mehta have used Esprit for soundtrack recordings.



LORI FREEDMAN

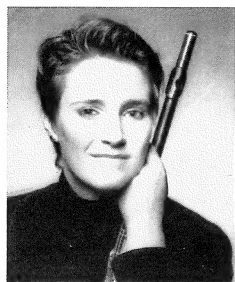
Described as "a musical revolutionary", she is one of Canada's most provocative and creative performers. Her work includes contemporary, improvised and electroacoustic music, with frequent collaborations with dance, theatre and visual artists. Over 30 composers have written music for her and she has recorded 24 commercial CDs.

She received the 1998 Freddie Stone Award for the "demonstration of outstanding leadership, integrity and excellence in the area of contemporary music and jazz". Her debut CD, *HUSKLESS!*, was nominated for "Most Outstanding Classical Recording" at the 2000 Prairie Music Awards and in 2003 she was nominated for Clarinetist of the Year by The National Jazz Awards.

Freedman was featured at Musiques Nouvelles de Montréal, at ArrayMusic's Scratch Festival (Toronto), and at Clair et Net (Montréal). She was commissioned to write new works for each of these festivals. Most recently she was commissioned to write music for a production of Macbeth (Shakespeare in the Ruins, Winnipeg).

Freedman has also been busy with her solo concerts of improvised music across Canada, a North American/Holland concert tour, composer-in-residence at the Leighton Artist Colony at the Banff Centre, and the recording of her second solo album, *À un moment donné* which received critical acclaim upon release.

Upcoming projects include performances with the Montreal Symphony Orchestra, the SMCQ, the ECM, New Music Concerts and ArrayMusic.



DIANNE AITKEN

Dianne Aitken has performed in Canada, France, Germany and the United States. Recent activities include the recording of Henry Brant's multiple flute works, duo concerts with her father, Robert Aitken, and performances in Schafer's *The Enchanted Forest*.

Among performances with the Aitken/Tureski Duo, New Music Concerts, ArrayMusic, Barcarolle, Barbara Hannigan, Eve Egoyan, Andrew Burashko, include broadcasts on CBC, CJRT and CKLN. She is also active as a session/orchestral player, and clinician/adjudicator.

Her discography includes *ô Bali*, *à la claire fontaine*, *Spirit Song*, *Lutoslawski conducts Lutoslawski* and several CBC Radio Dramas, among them, an adaptation of Margaret Atwood's *The Handmaid's Tale*. She also assisted in Hiroshi Koizumi's publication *Technique for Contemporary Flute Music* (Schott) and is currently revising the RCM Flute Syllabus.

Ms. Aitken is on faculty at the Royal Conservatory of Music, College of Examiners, University of Toronto and a member of the NFA, New Music Advisory Committee.

PRODUCING PARTNERS



CANADIAN MUSIC CENTRE
CENTRE DE MUSIQUE CANADIENNE

The **Canadian Music Centre** holds Canada's largest collection of Canadian concert music. The CMC exists to promote the works of its Associate Composers in Canada and around the world.

The Centre makes available on loan over 16,000 works of Canadian contemporary music composers through its lending library. The CMC sells more than 900 CD titles featuring music of its Associate Composers and other Canadian independent recording producers. The Centre also offers an on-demand printing and binding service, music repertoire consultations, and is easily accessible through five regional centres across Canada, as well as through its website – www.musiccentre.ca.

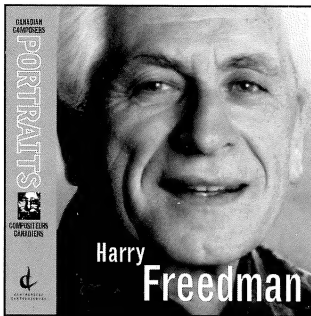


Founding and current Artistic Director Lawrence Cherney established **Soundstreams Canada** in 1982 for the purpose of engaging the public in the music of living Canadian and international composers through concerts, festivals and associated education/outreach projects.

Soundstreams has presented thousands of concerts, from intimate chamber music events to multi-choral spectaculars, and produced several successful music festivals of international interest. Soundstreams also regularly commissions new works by both Canadian and international composers, making a valuable contribution to the new music canon.



New Music Concerts has been bringing the world's most noted contemporary musical art forms to Toronto since its founding in 1971 by acclaimed Canadian musicians Robert Aitken and Norma Beecroft. NMC is English Canada's longest-running contemporary music series, with a mandate to present the most recent works of Canadian and international composers in concerts covering many styles and genres, reflecting the face of contemporary music throughout the world. Since its inception NMC has presented nearly 300 concerts, commissioned more than 100 works and performed more than 550 Canadian and world premieres.



The double CD **Harry Freedman Portrait** (Centrediscs) is available for purchase tonight in the lobby for \$20 (tax included).

This recording features Freedman's **Tableau, Tangents, Touchings** and **Town** as well as a one-hour audio documentary.

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*Post concert catering provided by
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